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ASSOCIATED EXHIBITORS  
INC.

STATEMENT OF PURPOSE  
& POLICY

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by  
Associated  
Exhibitors  
Inc.







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# THE GENERAL PURPOSE

OVER a year ago a group of exhibitors, forward-looking men, realizing the well-nigh universal dissatisfaction with conditions in The Motion Picture industry, organized "Associated Exhibitors Inc.," an association for protection and profit, based on mutual confidence and simple justice for all.

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A  
Partnership  
for  
Production  
and Profit

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“CO-OPERATION” may be defined as the working together of two or more people for their mutual benefit. The ideal of Associated Exhibitors then is simply a closer co-operation between those concerned in both the production and exhibition of motion pictures.

Primarily its object is to accomplish a more equitable distribution of profits—by eliminating the superfluous middlemen whose actual contribution to production and exhibition is nothing.

BY dealing directly with producers, stars, directors and authors, making everyone a partner in production and marketing, the Association hopes to knit the industry into a more harmonious whole.

By offering to those concerned in production a just share of the actual income from a picture it hopes to stimulate the creation of better pictures.

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An  
Ideal of  
Fairness

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By establishing a basis of confidence and fair dealing, the Association expects to establish a new relationship between the forces of production and those of exhibition.

Its ideal is to keep faith with producers, stars, authors, exhibitors and audiences—*by giving more.*



## WHAT IT MEANS TO EXHIBITORS

**T**HIS organization was conceived and is directed by exhibitors—it knows and is in sympathy with the exhibitor's problems and requirements. To him it offers a unique opportunity to secure the best pictures and the guidance of the most successful exhibitors.



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An  
Association  
of Leaders

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THE membership of the Association includes men who control over 200 of the largest and best theatres in the country—the counsel of these men will guide its policy.

Thus the Association's ideals are tempered with solid, practical knowledge; guided by tried business principles; founded on experience—the only basis for enduring success.

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A  
Tremendous  
Influence

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THAT its ideals will be attained is assured by the prominence of its members, the financial resources and influence wielded by such an association of interests—an influence that will increase with the growth of the Association.

Membership in the Association is open to all exhibitors, who are invited to share a full measure of the benefits and profits of the Association by securing sub-franchises.

The value of these sub-franchises is such that the number immediately available will be taken up in a short time. It is, therefore, advisable that exhibitors who are interested should act without delay.

Detailed information may be obtained by communicating with the home office of the corporation in the Capitol Theatre Building, New York.





## WHAT IT MEANS TO STARS

**I**N the final analysis it is the star's popularity with the public that brings money into the box-office—the star's name which actually creates profits. But between the box-office and the star today stretches a long line of middlemen, each taking his toll.

**D**ISSATISFACTION with this condition is evident from attempts which have been made by combinations of stars to deal directly with exhibitors.

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*The  
Practical  
Solution*

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**H**ERE then is the opportunity which the star has wanted—a practical means of dealing directly with the leading exhibitors—an assurance of showing in the finest theatres, to audiences accustomed to the best entertainment—such showings as will supplement the art and enhance the reputation of the star—exploitation which will hold and increase the star's own standing.

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*The  
Most  
Advantageous  
Showing*

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**T**HE object of the Associated Exhibitors is better productions as a whole, therefore, the star will be given every advantage in the way of adequate support and artistic staging throughout.

In addition, the star will participate in the actual profits of every release—will receive a just proportion of the value created by his or her ability and popularity.

The resources, standing and influence of this organization are so great that association with it will be attractive to stars of the first magnitude.

Artists are invited to communicate with the home office in the Capitol Theatre Building, New York, for more detailed information.



## *WHAT IT MEANS TO* **PRODUCERS**

**I**T is obvious that conditions obtaining at present in the motion picture industry afford only a limited incentive for producers to improve the quality of pictures, for the producer's reward is rarely based upon the true worth of his accomplishment.



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*The  
Evils of  
Guessing*

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SINCE it is impossible to predict in advance the degree of success or box-office value a picture will achieve, producers too often receive less than their just due—it is easy to see who gets the advantage in this guessing contest.

The foundation for better pictures rests with the producer—no one but he can improve the quality of his own product and he must be encouraged to do so by the certainty that his efforts will be adequately rewarded.

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*The  
Only  
Fair Basis*

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THE most equitable arrangement possible is that now offered to producers by the Associated Exhibitors—that is, an actual partnership in the profits. Unquestionably this is a more liberal and fair basis of dealing than has ever before been open to the producer—an assurance of reward commensurate with the true excellence and popularity of his picture.

A still further advantage to the producer results from the fact that his creations are assured of a showing in the finest theatres of the country, before discriminating audiences and under the very best conditions.

Producers who are interested in the benefits of this new Association are invited to communicate with the home office in the Capitol Theatre Building, New York.



## WHAT IT MEANS TO DIRECTORS

**T**HOUGH there are undoubtedly many directors in the country who have the ability and the knowledge to produce pictures of genuine merit the number who are actually doing so is small enough to be counted on the fingers of one hand.

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*The  
Director's  
Handicaps*

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ALL too often is this due to the restrictions under which the director is forced to work - restrictions imposed by various forces to whom the director is now subservient.

These restrictions have grown with the growth of the industry and the tendency toward centralization of control in a few hands.

The truth of this is but emphasized by the outstanding success of a tiny handful of directors who have managed to divorce themselves from these handicaps.

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*A  
Free  
Hand for  
Directors*

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RECOGNIZING the fact that freedom of action is the first essential to the creation of better pictures, the Associated Exhibitors offer to directors of ability the opportunity of working under conditions which will afford full scope to their creative powers.

In addition to this freedom of creative opportunity directors are offered, for the first time, the opportunity to participate in the profits of their creations on the just basis of a share of the actual box-office receipts.

Directors who are interested in the opportunity to create better pictures as well as in their profits, are invited to communicate with the home office, Capitol Theatre Building, New York.





## WHAT IT MEANS TO AUTHORS

**T**HE foundation of the photoplay is the story—without it stars, producers, directors, are powerless. Without good stories it is obviously impossible to produce pictures of true dramatic value and artistic merit. On the author rests the structure of the motion picture industry.

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*Stories  
Have  
Been  
Undervalued*

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THE importance of the story has been consistently underestimated and seldom have authors concerned in the writing of successful photoplays received a reward truly commensurate with their contribution to that success. The returns have not been comparable with those from a successful play or book.

Many excellent stories have been garbled or inadequately staged in pictures, and this has deterred authors of standing from permitting their works to be screened.

For this reason the standard of stories available for motion picture production has been lowered immeasurably.

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*An  
Adequate  
Reward for  
The  
Author*

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ASSOCIATED Exhibitors by dealing directly with authors, eliminating the waste and the restrictions incident to present methods, feel that the greater rewards thus made possible will result in a standard of stories worthy of adequate production.

To this end their arrangements with authors will be such as to assure to the writer his just share of the returns, and a guarantee of worthy production and casting. This reward will be based upon a profit-sharing basis—a percentage of the actual box-office value.

Associated Exhibitors Inc., invite correspondence from authors of merit. Correspondence should be directed to the home office, Capitol Theatre Building, New York.

PATHE DISTRIBUTORS





# Associated Exhibitors

## OFFICERS

Messmore Kendall . . . President    Saul Harris . . . 3rd Vice-President  
 Edward Bowes . . . 1st Vice-President    H. H. Wellenbrink . . . Secretary  
 James Q. Clemmer, 2nd Vice-President    Harry Crandall . . . Treasurer  
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| S. Harding Theatres . . . Kansas City           | Kendall & Bowes . . . Albany                |
| Ackerman & Harris, Salt Lake City               |   |





J. PARKER READ JR.  
*presents*

# LOUISE GLAUM

*in*

# SEX

By C. Gardner Sullivan  
Directed by Fred Niblo

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

*Distributing through PATHÉ Exchange, Incorporated*

"O, God!  
Why should  
this happen  
to me?"



**S** for Sorrow and Suffering, that  
are the lot of all women.

**E** is Experience that refines  
the Soul of all women.





# X is the great Unknown in the fascinating game of Life.

J. PARKER READ, Jr. becomes one of the greatest of all creative producers with the release of "SEX."

LOUISE GLAUM becomes what she has been growing to be for the past six months—the screen's greatest and most successful emotional star.

FRED NIBLO goes many steps forward and will be reckoned with henceforth as one of the greatest of directors.

C. GARDNER SULLIVAN has never before in his distinguished career written a story so big, so enthralling as "SEX."

FIVE SUPPORTING STARS do the biggest work of their careers in "SEX," reflecting the splendid liberality of Miss Glaum in desiring all of the players to have their share of success.

"SEX" is not merely powerful and technically fine—it is commercially sure-fire and artistically amazing. And in treatment it is as wholesome and genuine as a mother's embrace.







In "SEX" J. Parker Read, Jr. has produced, C. Gardner Sullivan has written and LOUISE GLAUM has acted the picture extraordinary. It is a picture for super-showmen. No exhibitor who is a poor showman ought to be permitted to book and play "Sex."

The story in "Sex" is the story of life with all of its mad, glad realistic garb; with irresistible "punches" here and there and a gloriously adequate cast to put these punches over.

Some of the trade press critics have been duly shocked—all have been startled by "Sex." The value of the trade press reviews of "Sex" to the exhibitors who book this production could not be duplicated or equalled by the spending of Fifty Thousand dollars.

"Sex" is pre-released April 11 for two-week or one-week engagements only.

We are asking high rentals and it is worth higher rentals than we ask.

**W.W. HODKINSON CORPORATION**

527 Fifth Avenue, New York City

Distributing through PAIRÉ Exchange, Incorporated





PRISCILLA  
DEAN

"The VIRGIN  
OF STAMBOUL"



## Tod Browning's Triumph



IN booking the "THE VIRGIN OF STAMBOUL" be sure to give this really huge production at least twice your ordinary run. We do not want to over-sell you on any picture but the simple fact is that "THE VIRGIN OF STAMBOUL" is one of those gorgeous, glowing, mind-filling photo-dramas like "The Heart of Humanity" and "The Birth of a Nation" which instantly lay hold of the public imagination and grow bigger in box-office power with each day's showing. For this reason, you ought to net more from "THE VIRGIN OF STAMBOUL" than you have netted from anything else except, possibly, the other two productions mentioned. Do your big work in advertising this marvelously acted and masterfully directed super-drama right at the start—you'll hardly have to turn a hand after you've opened. But don't write us after it's all over, saying that you could have run it for another week at the same profit. Book that other week now. Why let the other fellow clean up later on your advertising?

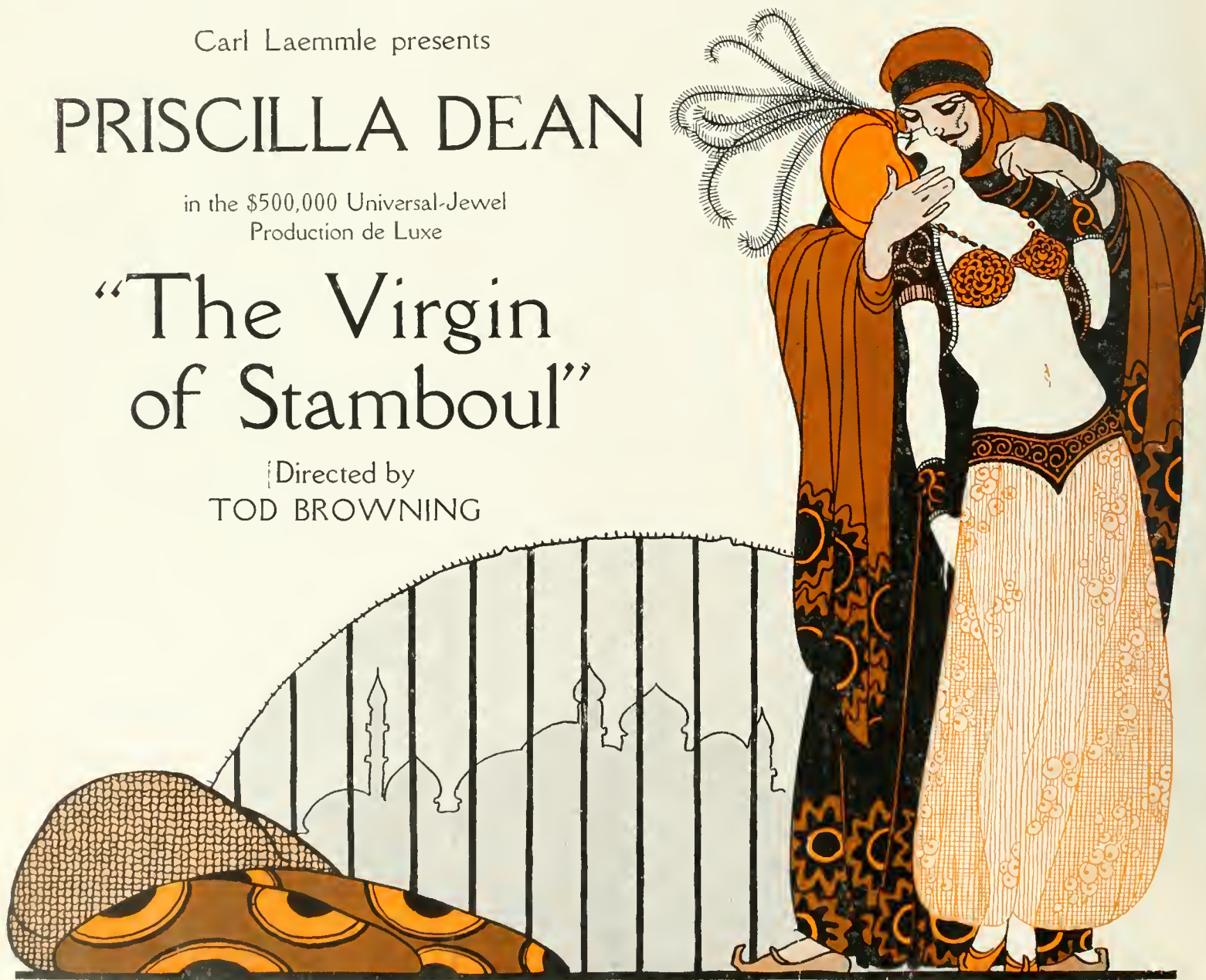
Carl Laemmle presents

PRISCILLA DEAN

in the \$500,000 Universal-Jewel  
Production de Luxe

# "The Virgin of Stamboul"

[Directed by  
TOD BROWNING





We consider  
THE FORTUNE TELLER  
the biggest picture we  
have ever had

We consider  
THE FORTUNE TELLER  
the greatest work of  
that master genius  
ALBERT CAPELLANI

We consider  
that the star of THE  
FORTUNE TELLER, ---  
MARJORIE RAMBEAU  
portrays the most re-  
markable interpreta-  
tion of motherhood  
ever seen on a screen

**ROBERTSON-COLE**  
APRIL 1, 1920

**ROBERTSON-COLE**  
SUPER SPECIAL



# THE BUTTERFLY MAN

GASNIER *Presents*  
the second *of the* unique

**L E W  
C O D Y**

*SPECIALS*

Lew Cody fairly leaped  
into popularity with  
**THE BELOVED CHEATER.**  
**THE BUTTERFLY MAN**  
will intrench him in the pos-  
ition *of a* star with something  
decidedly new in the way of  
entertainment



**ROBERTSON-COLE**

*SUPER SPECIAL*



# *The* WHITE DOVE

A Remarkable Story  
of a tangled life  
from *the* celebrated  
novel by . . .  
William J. Locke

Presented by  
Jesse D. Hampton  
Starring . . .  
**H. B. WARNER**  
Under direction of  
Henry King . . .

A drama that  
drives to the  
deepest wells  
of sympathy .



**ROBERTSON-COLE**  
S P E C I A L



# The BOTTOM OF THE WORLD

Sir Ernest Shackleton's  
struggle with the icy  
elements at the  
South Pole ~



Facing Death-Real Death,  
not "make believe" in a  
drama of human  
endurance staged  
by that greatest of  
all dramatists —  
**FATE**, itself?



**ROBERTSON-COLE**



*Marcus* LOEW

Presents

THE SPECIAL  
DE LUXE


“OLD  
LADY  
31”

By RACHEL  
CROTHERS

YOU & I WERE YOUNG MAGGIE







*To have his home broken up,  
toward the sunset of life,  
to see his wife whom he  
he had loved and to whom  
he had been loyal since he  
was practically a boy, for-  
ced to enter an old ladies'  
home - that was what Abe  
faced.....*

*He could do nothing to help  
her, yet he could no more do  
without her than without  
air to breathe...*

*How the old sea captain  
solved his dilemma makes  
this famous New York stage  
success one of the most ap-  
pealing, quaint and unus-  
ual stories ever conceived*





MARCUS LOEW  
*Presents*  
**OLD LADY**  
**31**

*by* RACHEL CROTHERS

The Heart Gripping Screen Ver-  
sion of LEE KUGEL'S celebrated  
Broadway Stage Success with

an ALL-STAR CAST

*including*

EMMA DUNN

*and*

HENRY HARMON



*Adapted by*  
**JUNE MATHIS**

*Directed by*  
**JOHN E. INCE**

*Maxwell Karger* **METRO** *Director Gen'l*

JURY IMPERIAL PICTURES Ltd. Distributors throughout Great Britain,  
SIR WILLIAM JURY *Managing Director.*



REMEMBER!

The thrilling breath-catching  
storm scenes in  
SHOULD A WOMAN TELL ?



WELL — the ones in  
JAMES A. HERNE'S immortal sea story

# SHORE ACRES

Featuring ALICE LAKE

eclipse even those!

Adapted by ARTHUR J. ZELLNER

Directed by REX INGRAM

Maxwell Karger **METRO** Director General



ROBERTSON-COLE  
PRESENTS

# THE WHITE DOVE

JESSE D. HAMPTON *Presents*

**H. B. WARNER**

*in* WILLIAM J. LOCKES  
Famous Novel . . .

*Directed by* HENRY KING

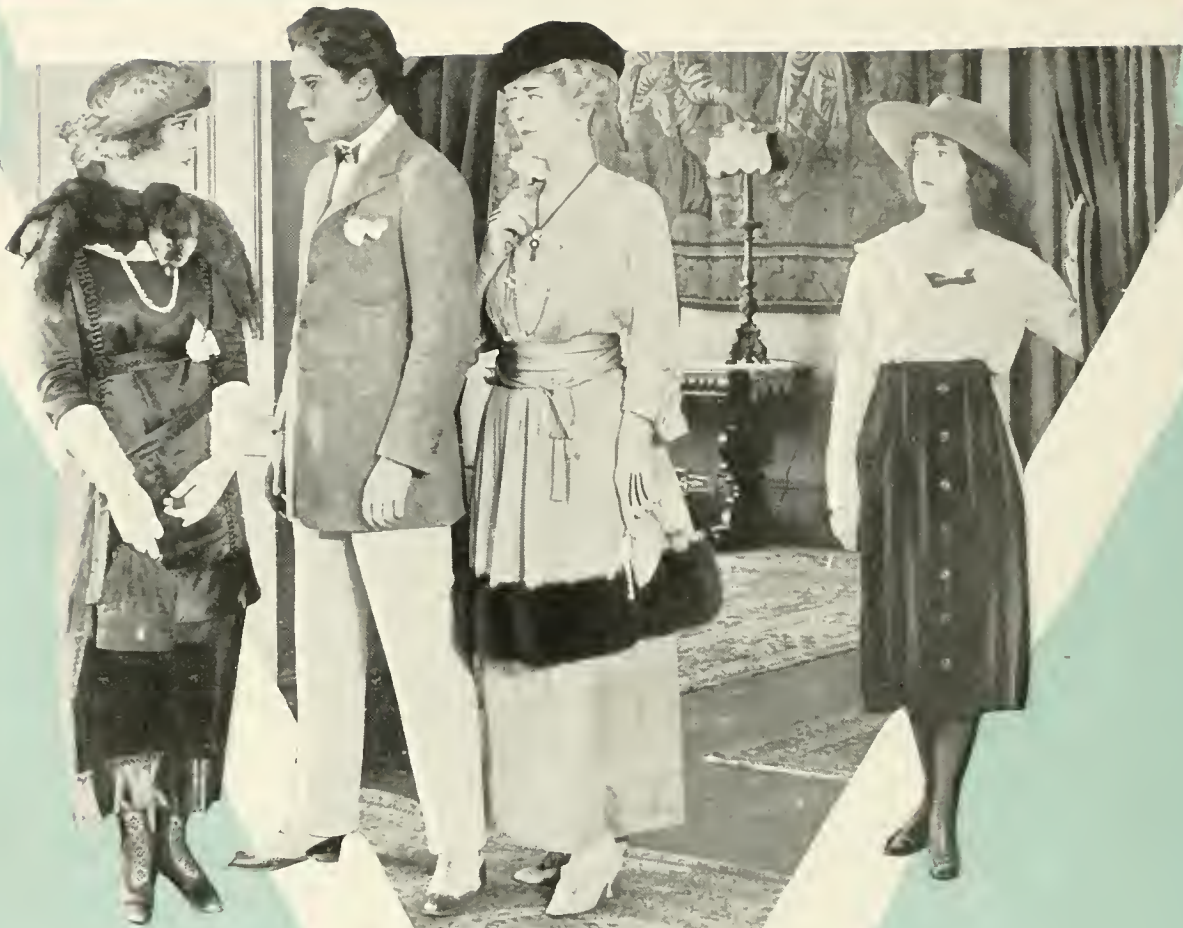


Some pictures entertain by the very cleverness of their ideas and the unusual construction of their plots. Others in their great understanding of life. **TOUCH THE HEART.** "The White Dove" combines all these.

**ROBERTSON-COLE**



# THE THIRD WOMAN



**WITH A SUPERIOR CAST**

STORY BY

RAYMOND L. SCHROCK

DIRECTED BY

CHARLES SWICKARD.

"The Third Woman" is made of the stuff which brings patrons back. It is founded on the deepest known emotions, produced after the best traditions of the screen and acted by an all star cast.

**ROBERTSON-COLE**

# BESSIE BARRISCALE



## A Woman Who Understood

B. B. Feature

Directed by William Parke

Miss Barriscale has appeared in many great pictures in her successful career, but "A WOMAN WHO UNDERSTOOD" is going to stand out as one of her supreme achievements.

# ROBERTSON-COLE



# WHO'S YOUR SERVANT?



Authorities on Merchandising pictures know that selling power is proportionate to exploitation possibilities. That's what makes 'Who's Your Servant?' a wonderful attraction. Its exploitation angles are - - numberless - -

**ROBERTSON-COLE**  
S P E C I A L



Albert Capellani Productions Inc. *presents*

# JUNE CAPRICE in IN WALKED MARY

Adapted from the play 'Liza-Liza' by Oliver D. Bailey. Directed by George Archainbaud.....

June Caprice, fresh from the successes "O Boy!" and "A Damsel in Distress", in a play that is humorous, pathetic and strongly dramatic by turns. Put quaint little Southern Mary, whose only friend is her old mammy on your screen.



 **Pathe**   
Distributors



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"Inestimable possibilities  
as a drawing card" say the  
reviewers of

# JACK DEMPSEY

the best known man in the  
world, in the million dollar  
Pathe serial

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